



## Advisory Committee Minutes

**Division:** Visual Arts and Media Studies

**Department:** Cinema

**Date:** November 2, 2024

**Time:** PCC Room CA-112, 12:00pm to 4:30pm

### Advisors in Attendance:

- Enrique de la Rosa, alumnus, Cal State Northridge
- Cecelia Irwin, current PCC student
- Eric Baum, Advisory Committee member, Senior VP, Business and Legal Affairs, Sony Pictures
- Bill Birrell, Advisory Committee member, CEO, Imageworks
- Juan Nader, Advisory Committee member, Technicolor
- Luis Fernando Guizar, Advisory Committee member, A Very Good Space
- Cortez Smith, Advisory Committee member, Senior Legal Director, Yahoo Inc.
- Rebecca Perry, Industry Partner, Lux Machina
- Vic Anthony, Industry Partner, Affordable Sound Stages

### Academic Partners in Attendance:

- Mark Lowentrout, Dean of Visual Arts and Media Studies
- Annie Gregory, Cinema instructor
- Matthaues Szumanski, Cinema instructor
- John Geiger, Cinema instructor
- Audrey Childers, apprenticeship consultant, Educate X

## Meeting Minutes

1. **Call to Order:** The meeting was called to order around 12:20pm
2. **Introduction:** Dean of Visual Arts and Media Studies, Mark Lowentrout welcomes advisory board members and industry partners in attendance, explains the state of the School, Divisions, and Programs.
  - a. Purpose of the Advisory Committee
  - b. What is "CTE"?
  - c. State of the division
  - d. State of College

The Advisory Committee members and Industry Partners, as well as Academic Partners all introduce themselves.

# Pasadena City College

## Advisory Meeting Minutes

### 3. Alumni Input

- Enrique de la Rosa states that he was a student during Covid, and would have liked more outreach about available programs.
- Cecelia Irwin says that we do a good job using equipment. Thinks there is not enough focus on hard skills, and wants more about soft skills, like how to break into the industry. There is confusion regarding Cinema versus TVR classes. Counselors are telling them not all classes transfer to UC schools. This is confusing.

### 4. Advisory Input

- Eric says entry level positions are lacking understanding of the business side of the business: how studios distribute films and get paid
- Bill agrees: it would be so beneficial if they knew this coming in.
- Luis talks about new platforms coming online, and need to educate students about new skill sets. Concerns about collapse of existing business models.
- Enrique says we need to educate students in a multi-faceted way. Students today are very capable. How do we support and prepare, all while teaching what the industry is now?
- Mark says new hardware and software are important, but storytelling remains the core.
- Audrey asks of the Industry Partners, do they primarily work with 1099's or W2's.
- Luis says, it has become 1099.
- Rebecca says it's mixed.
- Audrey says that will form our apprenticeship style.
- Mark introduces Strong Workforce Program of grants. He explains difference between Planning and Implementation grants as they apply to the Virtual Production Program in Cinema. In partnership with industry leaders and to move students from classrooms to studios so they are an asset to the industry partners; a bridge between education and work.
- Bill says you should think about that for arts administration as well.
- Rebecca asks if graduation is dependent upon completion of the apprenticeship.
- Mark says no.
- Juan asks about equipment and says standards of broadcast are changing. How are we approaching that too?
- Mark says our program needs to prepare for the industry. How does a college keep up with revolution and cost, amidst the curriculum process?

**5. Approval of Minutes – SKIPPED DUE TO THIS BEING FIRST MEETING OF COMMITTEE**

**6. Advisory-Driven Program Improvements to Date - SKIPPED DUE TO THIS BEING FIRST MEETING OF COMMITTEE**

**7. Program Success Data – SKIPPED DUE TO THIS BEING FIRST MEETING OF COMMITTEE**

**8. 2-Year Requisite Review - SKIPPED DUE TO THIS BEING FIRST MEETING OF COMMITTEE**

# Pasadena City College

## Advisory Meeting Minutes

### 9. Introduction to the Virtual Production in Cinema - Certificate of Achievement/AS Degree program

Cinema instructors Annie Gregory and Matthaeus Szumanski

- a. Overview of the structure of the Certificate of Achievement in Virtual Production in Cinema program: four terms, sequence of 6 classes, beginning with two general cinema prerequisites, CINE 026A and CINE 027 Cinematography. Then building into CINE 131 Virtual Production I, CINE 132 Virtual Production II, and WEXP 001 Work Experience.
- b. Overview of CINE 026A Beginning Electronic Filmmaking
- c. Overview of CINE 027 Cinematography
- d. Overview of CINE 131 Virtual Production I – Theory, terminology, and process of Virtual Production.
  - i. Course Content Outline
  - ii. Outcomes and Objectives
- e. Overview of CINE 132 Virtual Production II – Advanced Virtual Production for Film.
  - i. Course Content Outline
  - ii. Outcomes and Objectives
- f. Creation of Unreal Engine background assets will be done through new classes /sequences in the Game Design program (DMA 094 Game Engines for Virtual Production)
- g. WEXP 001 Work Experience, which will be taken in two successive terms for a total of 6 units.
- h. Certificate of Achievement is an 18-unit Certificate.

10. **Summary of Current and Projected Employment Outlook:** Overview of Center of Excellence analysis of Labor Market demand for Virtual Production program, supporting that there is an unmet need for educated personnel in this field, that the jobs pay a living wage in Southern California, and that education will make people more likely to get these jobs.

### 11. Advisory Input

- Rebecca asks how do unions approach apprenticeship – do they require students to join?
- Mark says they do not. But the students would be required to join upon completion of the apprenticeship if they are to continue working.
- Juan has a question about units – what do the units mean in terms of hours?
- Annie clarifies that each 3 unit course is about 3 hours weekly, except production classes, which are about 6 hours weekly (for a 3-unit class). In order to receive 3 units per semester, work experience classes would need to include about 10 hours of work per week.
- Audrey clarifies the difference between an internship and an apprenticeship –apprenticeships are more focused on paid job preparation.
- Luis is concerned with the closed aspect of specific outcomes, as it limits the program’s flexibility in adapting to quickly changing industry models: for example, LED wall language could quickly become obsolete if LED’s are replaced by DP3 tech.
- Matthaeus responds that we want as broad wording as would be acceptable to the academic authorization process.

# Pasadena City College

## Advisory Meeting Minutes

- Luis suggest we add the term “volume theory” because it forces visual literacy.
- Enrique says CSUN has an “Emerging Media” baccalaureate program.
- Luis supports the term “virtual production,” as it encompasses XR (Extended Reality).
- Rebecca agrees, stating “virtual production” is a recognizable term on someone’s resume, and has currency and value.
- Juan agrees. Virtual production now is associated with In-Camera Visual Effects (ICVFX) but says it is more encompassing. No idea how long that will last.
- Matthaesus says we plan to build and change.
- Eric says he doesn’t believe Vactors (virtual actors) will take over. There will always be a need for real actors.
- Luis says even with Vactors it’s still virtual production.
- Juan says color theory and science and color management are important.
- Annie and Matthaesus ask him to suggest in which class he would include it.
- Juan says color theory should be in VP I, practice should be in VP II. He also requests that we add a component of working with the Director of Photography and how to communicate with game designers and directors of photography. Collaborative communication skills.
- Enrique says color space is very important, and that he had to educate himself about it because it was not taught in the program. He also says we should be teaching DaVinci.
- Luis says to fresh incomes, protocol is very hard to grasp. Set etiquette is hard to grasp. For example, what does a line producer do? Recommends that we invite industry professionals to come into the classroom and onto student productions.
- Matthaesus adds that we also include field trips.
- Mark says our career work force center also helps with this.

Mark: On the question of overall approval of moving forward with the creation of the Virtual Production in Cinema - Certificate of Achievement / AS Degree program:

**Motion to approve:** Luis Fernando Guizar

**Seconded by:** Juan Nader

**Outcome:** Unanimous Consent (voting members are: Bill Birrell, Eric Baum, Cortez Smith, Juan Nader, and Luis Guizar)

Revised minutes as of September 25th, 2025 to include AS Degree -

Approved by majority Consent by Bill Birrell, Cortez Smith, Luis Guizar

### 12. External Factors impacting the industry:

- Luis says AI and off-shoring of content intended for the US.
- Eric bemoans the destruction of cinema as a “movie-going event”.

# Pasadena City College

## Advisory Meeting Minutes

- Juan says that it's important to note how people are consuming media. The external factors, i.e.: social media, and how that affects deliverables.

### 13. Program Needs:

Matthaeus introduces the "Program Needs" section, which is divided into "Equipment", "Staffing", "Professional Development" and "Funding Sources" sections.

#### a. Equipment

Matthaeus: When suitable on-campus spaces are identified and freed up, we need to install LED walls, camera tracking equipment, servers, cabling, and computers to run real-time projection. We need to choose and purchase 2-3 dedicated high-end cameras for use in virtual production studio. Overhead grid lights may also be necessary.

CA 213 is a room that is currently available, but not ideally suited due to low ceiling. Uncertain regarding available power capacity.

LL building has a much better-suited space, but is not currently available.

Luis says we need nodes to drive the LED wall. DP3 update. Recommends using cameras with global shutter such as RED Komodo X. Solves the problem of Gen-locking. Free-ish versions of Unreal.

#### b. Staffing:

Matthaeus says we need to recruit and onboard a group of qualified potential adjunct instructors with appropriate skills and experience in virtual production. Solicits adjunct referrals from industry partners, either now or later by email.

We also need a Lab Tech who specializes in virtual production.

#### c. Professional Development

Matthaeus says existing CINE and TVR full-time faculty (and possibly some existing adjuncts) should undertake virtual production training. He asks for suggestions regarding good opportunities for this.

#### d. Funding sources

Additional Apprenticeship grants  
Perkins grants  
Strong Workforce Program grants

#### e. Additional needs identified through Advisory Committee input:

- Juan asks if we have a vendor in mind, and says all these things should come in a

# Pasadena City College

## Advisory Meeting Minutes

package. Reminds us to consider the power requirements. What about motion capture equipment? You could kill two birds with one stone doing face and body mo-cap.

- Matthaeus says when Zach from Lux Machina was breaking down the system requirements in a previous meeting, that it was clear that motion capture capability would be included.
- Rebecca says these things should work together pre-packaged.
- Juan says for example nodes working with LED resolution. But how are we controlling it once it's all up and running. Mobile versus stationary systems.
- Rebecca says the starting point is, what do we want to do with the system.
- Luis suggests previsualizing and real-time comping of VFX virtual production to the students using old-school green-screen visual effects, before even beginning with a virtual background. You can punch in camera coordinates before introducing camera tracking. At his studio he has an LED wall as well, but 90% of productions end up going back to the green screen, because the problems with the LED walls are extensive.
- Rebecca says volumes can become a green screen too.
- Juan says the broadcast department must surely have a green screen?
- Mark says yes, they do.
- Matthaeus suggests we can introduce this even in CINE 026A.
- Luis says to introduce real-time compositing using a green-screen. You can have wireframe renditions of what your CG will be. This allows you to use much slower or weaker systems, saving the most powerful systems for the LED wall.
- Juan says in terms of staffing, how many are we looking to hire?
- Matthaeus says one full-time tech and two to three adjuncts. If the program grows, our numbers could ramp into a large volume of students, at which points we would have to hire extensively. But we would first need to see what happens.
  
- Matthaeus: that takes us to the end of the program.

Mark: so the question is do you approve of us to investigate camera and technology as we move forward?

**Motion to approve:** Luis Fernando Guizar

**Seconded by:** Bill Birrell and Juan Nader

**Outcome:** Unanimous consent (voting members are: Bill Birrell, Eric Baum, Cortez Smith, Juan Nader, and Luis Guizar)

# Pasadena City College

## Advisory Meeting Minutes

Mark: On the question of staffing. We need to recruit adjunct instructors. Is there a motion to approve?

**Motion to approve:** Juan Nader

**Seconded by:** Luis Fernando Guizar

**Outcome:** Unanimous consent (voting members are: Bill Birrell, Eric Baum, Cortez Smith, Juan Nader, and Luis Guizar)

Mark: On the question of hiring a Lab Tech who is experienced with VP and adjacent technologies?

**Motion to approve:** Juan Nader

**Seconded by:** Luis Fernando Guizar

**Outcome:** Unanimous consent (voting members are: Bill Birrell, Eric Baum, Cortez Smith, Juan Nader, and Luis Guizar)

On professional development by Cinema and TVR faculty who need to undertake training whether on or off site. This is to approve that.

**Motion to approve:** Bill Birrell

**Seconded by:** Luis Fernando Guizar

**Outcome:** Unanimous consent (voting members are: Bill Birrell, Eric Baum, Cortez Smith, Juan Nader, and Luis Guizar)

Mark: The Perkins Grant specifically requires an advisory vote. The Perkins grant gives us funding for a range of things including the equipment. We could use it for tutoring. We could use it for a range of things to improve the program. Do we have a motion to approve?

**Motion to approve:** Cortez Smith

**Seconded by:** Luis Fernando Guizar

**Outcome:** Unanimous consent (voting members are: Bill Birrell, Eric Baum, Cortez Smith, Juan Nader, and Luis Guizar)

# Pasadena City College

## Advisory Meeting Minutes

### **14. Tour of the Facilities**

**15. Adjournment:** The meeting was adjourned at 4:32pm